

MUSICAL COURIER

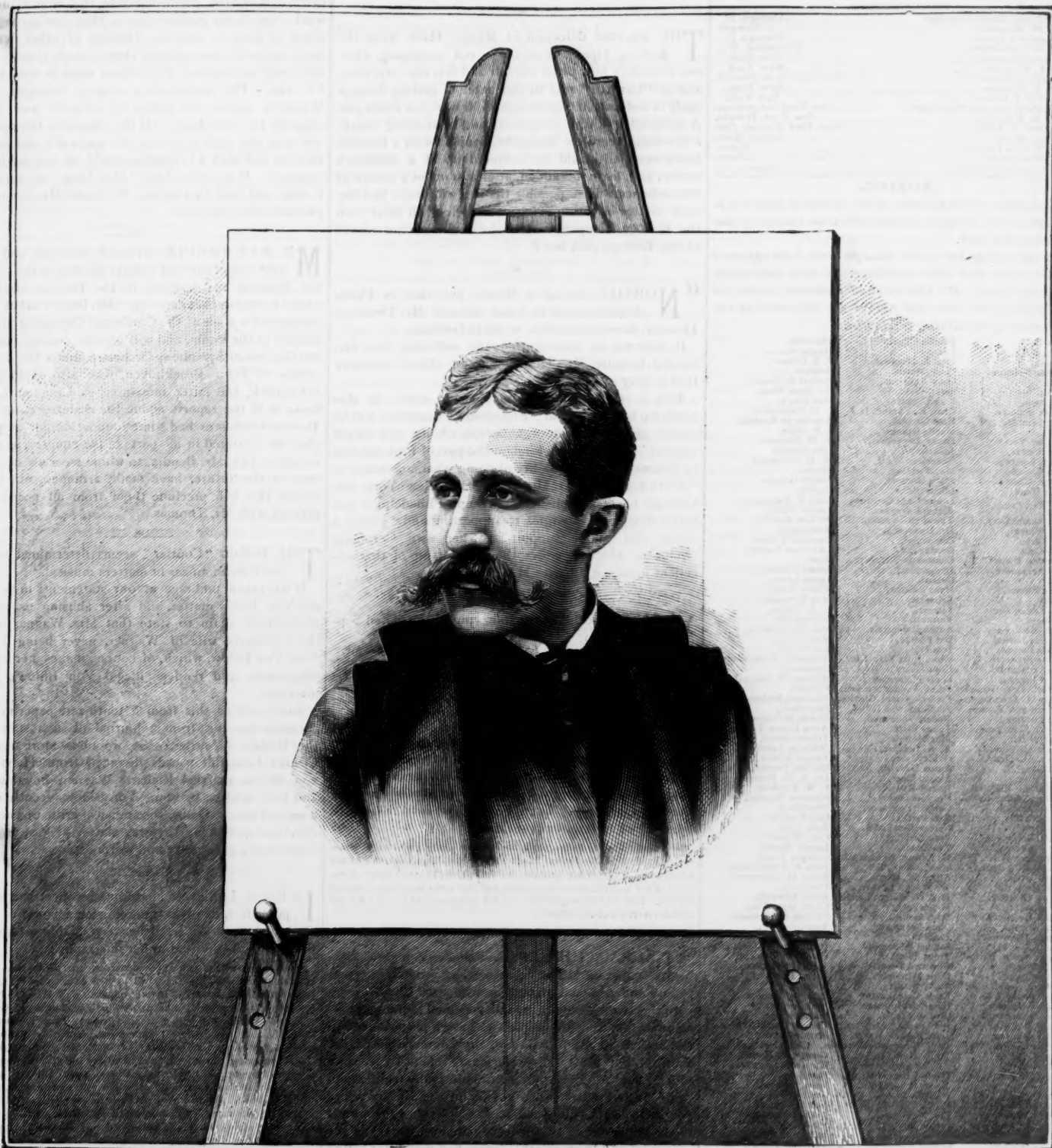
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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LOUIS BLUMENBERG.

THE MUSICAL COURIER.

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During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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ISN'T this awful? From all sections of the country we are continually hearing of something like this:

A four year old musical prodigy, Paul Kotchalsky, is astonishing Russia with his performances. He is said to have displayed extraordinary genius for music in his second year.

Where is it going to end? Baby virtuosos performing rattle sonatas or teething nocturnes, or literal A minor etudes! Suppose we organize a society for the suppression of musical tomfoolery and stop at once the prodigy nuisance, which threatens to become a national epidemic. Every boy is not a Hofmann or a Hegner.

IT seems to us a rather dangerous act on the part of the proprietors or managers of musical colleges and conservatories to advertise in the list of the faculty the names of musicians who are never to be found at the school. It is wrong to publish what is not true, and there is considerable commercial risk entailed in such a course, for the persons falsely advertised may contradict the soft impeachment. This is about the time when conservatory advertising is at its height, and it is also the proper time to publish only the proper and—in some instances—the revised list of the faculty.

THE reported defection of Minnie Hauk from the Kellogg Opera Company is not surprising, when one considers how often the fair and favorite impersonator of "Carmen" was in the habit of getting dangerously ill suddenly if box office receipts were not above par. A sprained ankle, a dangerous and distressing cough, a blinding neuralgic headache, coupled with a horrible hoarseness, all could be conjured up at a moment's notice, and, let it be added, after a moment's glance at the audience. Is it possible the shrewd singer had any such motive in withdrawing at the eleventh hour from the Kellogg Company? Has she doubts on the subject of the Kellogg cash box?

"NORTH'S Journal of Music," published in Philadelphia, seems to know more of Mr. Theodore Thomas' movements than we do in Gotham.

It informs its readers that the orchestra has disbanded because Mr. Thomas cannot obtain Steinway Hall to play in.

This is indeed strange and amazing news. It also winds up by saying that "Philadelphia doubtless will be glad to give the great organization a home and ample support." This is very kind on the part of Philadelphia to assume the responsibility of doing what, according to "North's Journal of Music," neither New York nor Chicago has accomplished. Perhaps Philadelphia had better devote her energies to supporting and "giving a home and ample support" to her own Germania Orchestra, which is under the directorship of that excellent musician, Charles M. Schmitz.

WE are in receipt of the following letter, dated September 10:

LITTLE ROCK, Ark.

Editors Musical Courier:

In your issue February 22 last you have a long account of the Gospador Bundelcund, the centenarian virtuoso.

Is it a fictitious character, or did such a wonderful old musician ever exist in Central Asia? By answering this you will confer a favor on

JAMES INCOLLY.

Certainly, James, we will answer your question. The Gospador Bundelcund, whose extraordinary performances and death were recorded, actually lived, and the name we gave him but thinly disguises a well-known musical European celebrity. The following old lady must have been one of his contemporaries:

Mrs. Content Sweet Buffington is the name of a lady ninety-eight years old, who lives at Dorchester, Mass. When Miss Sweet was a girl her schoolmates reversed her surname and called her "Sweet Content," because of her hopeful, sunny disposition, and that name has clung to her all her life. The old lady sings duets with her daughter, and is noted for her girlish vivacity and cheerfulness.

"LAURA SCHIRMER," so writes an egregious journalist of Milan, "an American singer of great beauty and personal attraction, who used often to sing with the tenor Perugini, has disappeared in a marvelous fashion. At Constantinople she gave a performance in the harem of Abd-ul-Hamid, the Commander of the Faithful, but after the performance she was seen no more. The American Minister made many fruitless appeals for her return. The answer of the Kislar-Aga, a gentleman from Thompson-st., who looks after the morals of the young ladies of the establishment, was that the citizeness and thirteen other ladies had died after eating ice cream." Ice cream, we know, has a peculiar fascination for the American girl, but we venture to suggest to our fellow-countrywomen that in Stamboul it is not very wholesome. The firm of R. H. Macy & Co., Fourteenth-

st. and Sixth A-a-avenoo, in the person of Mr. Strauss, made such threats of vengeance from the United States that the Sultan offered to send Perugini back as her substitute. We congratulate Perugini on his escape.

THEY are all beginning to come back. The familiar feet of the musical world are once more treading their native heath, i. e., Broadway, Fifth-ave. and Fourteenth-st. Composer, singer, pianist, violinist are returning from their villégiatura, looking brown, hearty and refreshed by their vacation from music making.

All are eager for the fray of the fall season, some for glory alone, the majority for the almighty dollar, so potent in promoting personal comfort.

That it will be a busy season, goes without saying, and after the hours of idleness of the summer, music will sound infinitely fresher to ears fairly parched for harmony. *Vive la musique!*

IF the season of German opera at the Metropolitan Opera House is to open with Mozart's "Don Juan," the greatest circumspection will be necessary in order to make the performance of this wonderful lyric work—one of the greatest operas that ever sprung from mind of man—a success. Outside of other demands made upon the management three female singers and a tenor will be required, all of whom must be able to sing *bel canto*. The declamatory singing indulged in in Wagner's operas can never be adopted, and is not adapted, to "Don Juan." If the singers in the cast cannot sing the pure *bel canto*, the opera will not prove a success, and such a beginning would be too sad to contemplate. If we are to have "Don Juan" we must have it sung and sung by singers. No doubt Mr. Stanton appreciates that fact also.

MR. MAX BENDIX, a capital musician, and by all odds one of the best concert masters in the country, has resigned his position in the Thomas Orchestra, where he was in that capacity. Mr. Bendix takes Henry Schradieck's place at the Cincinnati College of Music as teacher of the violin, and will also be concert master of the Cincinnati Symphony Orchestra, under the conductorship of John Broekhoven, who also replaces Mr. Schradieck, the latter remaining in Cincinnati. This looks as if the reports about the disintegration of the Thomas Orchestra had some foundation, for at present they are scattered in all parts of the country, and many members like Mr. Bendix, to whom we wish every success in the future, have made arrangements for the winter that will preclude them from all possibility of playing with Mr. Thomas.

THE Buffalo "Courier" seems determined to write itself down an ass in matters musical.

It has taken umbrage at our statements in the Wagner-Von Bülow matter, and after abusing us proceeds deliberately again to state that Mrs. Wagner was not the legitimate wife of Wagner, never being divorced from Von Bülow, which, of course, makes her children illegitimate and renders illegal Von Bülow's second marriage.

Such stuff as this from a tenth-rate paper might be excused, but not from a journal of such standing as the Buffalo "Courier." So we once more reiterate: Cosima Liszt-Bülow was divorced from Hans Guido von Bülow, married Richard Wagner, now deceased, and had children by him. Von Bülow recently married a second time. Go to, wise musical critic of the "Courier," and polish up thy gray matter (if hast any), as it is becoming chestnutty and worm eaten.

IN Ernest Legouvé's charming recollections, recently published, he gives the following account of a musical duel which occurred between Malibran and Thalberg, which is omitted in her biography:

It was the evening after her second marriage that she first met Thalberg, at an artists' reunion. She hastened to him as soon as she arrived and begged him to play to her. "Before you, madam; it is impossible. I am too anxious to hear you." She pleaded fatigue, but soon went to the piano and sang harshly, with no trace of genius. Then Thalberg played, spiritedly, but without great enthusiasm. Gradually Malibran's face changed, her eyes became animated, her lip curled, her nostril inflated. "It is admirable," she cried; "now it is my turn!" No more fatigue, no more languor. Thalberg, quite carried away, followed, almost incredulously, this metamorphosis. It was not the same woman, it was not the same voice. He had only strength to say softly: "Oh, madam! madam!" and when she had finished, he exclaimed, quickly: "It is my turn." He who did not hear Thalberg on that day has probably never really heard him. Something of the genius of Malibran had passed into his mastery but severe touch; the fever had taken possession of him. Waves of electric fluid ran over the keys and escaped from the ends of his fingers. But he could not finish the piece. At the last measures Malibran began to sob, her head, convulsively shaken by tears, fell upon her hands, and she had to be carried into the next room. She did not remain there long; in five minutes she reappeared, her head up, her face illuminated,

and running to the piano. "It is my turn," she cried, and recommenced this strange duel, and sang four songs, each one more wonderful and more powerful than the last, until she saw the face of Thalberg covered with tears, as her own had been. A few months afterward she was dead.

It is to be doubted if even the greatest pianist could move the sensibilities of our ennuied age. Tears have gone out with crinoline, and it takes Wagner with his mighty orchestral host to make our jaded nineteenth century nerves give a responsive tingle.

A MANAGER of one of the most important series of concerts that are to take place the coming season tells us that he has decided to put an end to the deadhead system, and that the tickets for the concerts under his control will not be seen in the hands of the cognoscenti in packages of from two to ten, as it happened in some instances last season. In this decision he should receive the support of everyone who believes in giving financial aid to high grade musical entertainments. No greater harm can befall a musical enterprise than the prevalence of the general impression that tickets can be had for nothing. Even the patrons who pay soon begin to believe that there are but few in the hall who were such fools as they are, and the commercial end of the scheme soon begins to languish. The only persons who should be privileged characters are those who by common consent are entitled to that courtesy, but tickets should not be found in the hands and pockets of every Tom, Dick and Harry. There is no success with the deadhead audience.

PARIS deserves to take the palm for novelties. The London "Musical Times," dated September 1, has the following curious bit of news:

The news from Paris, in a recent number of a contemporary, contains a short notice of what is termed "Word Music," the discovery of a French poet, Mr. Ghil, the theory being fully set forth in an elaborate treatise called "La Traité du Verbe." By this we are told—according to the correspondent who supplies us with the information—that "everything that is needful in the way of music and poetry may be evolved from verbal expression." In illustration of this doctrine the author gives, for example, a series of Alexandrines, comprising eight lines, which he declares to be "an imitation of the stampede of elephants and other large limbed and heavy footed quadrupeds toward Noah's ark just when the Deluge was about to begin." We are not informed whether other specimens of his power to supplant the necessity for the aid of musical sounds appear in the book; but as it is broadly stated that by the mere choice of words he can "play you a pastoral symphony," or give you a "diabolical crash of orchestration," it may be inferred that he has full faith in his novel scheme. It is difficult, perhaps, to imagine that the cultivation of the vocal organs, and of the many musical instruments which have grown up from the early times, will be no longer necessary; but should this reformer's idea be unflinchingly carried out there can be no question that henceforth composers will select words instead of notes to express their ideas, and that executants will study elocution instead of music. It is probable that it may take some time to get accustomed to such an innovation, and that many subscribers to musical societies may fancy that Mr. Ghil has robbed them of a very large amount of pleasure by the abolition of what they have so long considered to be music; but in the cause of progress such conservatives must inevitably give way. "Songs without words" have long been accepted by the best musical judges, and we have now only to receive with equal favor "words without songs."

Fancy a talking orchestra mouthing Volapükian symphonies!

It has also been the dream of some composers to utilize the color of the human voice for the instrumental effect alone, but to definitely express musical thought by words alone is a wild dream, unless telepathy can be brought to a higher pitch of perfection.

THE FRENCH OPERAS IN 1887.

THE Paris Opéra in 1887 gave 192 performances (three matinées), producing 3,000,000 frs. The composers represented were Gounod, Massenet, Paladilhe, Reyer, Verdi, and for ballet Delibes and Messager. It is remarkable that neither Thomas nor Halevy appears on the bills. The number of representations was "La Patrie," forty-one times; "Faust," thirty-two; "Aïda," twenty-two; "Huguenots," eighteen; "Prophète," fifteen; "Cid," twelve; "L'Africaine," ten; "Don Juan," eight; "Rigoletto," eight; "Robert le Diable," seven; "Tell," seven; "Sigurd," seven; "La Favorita," four; "Freischütz," one. The opera that has been played most frequently at this house is "Les Huguenots," 821 times; then come "La Favorita," 600 times, and "Robert le Diable," 718 times.

At the Opéra Comique there were given Saint-Saëns' "Proserpine," ten times; "Le Roi Malgré Lui," by Chabrier, fourteen times, both new works. Auber's "Sirene," Thomas' "Cid" and Massé's "Galathée" were revived. The company gave 265 performances in 1887, forty-two being matinées, and took in 1,250,000 frs. The number of representations of each piece were: "Les Noces de Jeanette," by Massé, forty-three times; "Carmen," forty times; "Traviata," thirty-seven; "Roméo et Juliette," thirty-four times; "Richard Cœur de Lion," twenty-seven times; "Pré aux Clercs," twenty-five times; "Mignon," twenty-one times; "Seigneur de Village," eighteen times; "Philemon et Baucis" and "L'Amour Médecin," sixteen times; "Dame

Blanche" and "Doming Noir," fifteen times; "Fra Diavolo," thirteen times; "Maçon," eleven times; "Le Postillon," ten; the others seven, four and three times. These figures only come down to December 31, 1887.

WAGNER AND THE FRENCH.

THE French are rapidly modifying their opinion of Wagner, to judge by the enthusiastic criticisms of the recent performances at Bayreuth by Amadée Bouret in a recent number of "Le Ménestrel," who writes a long review of the two operas given, from which we cull, at random, the following:

No one possesses more power than Wagner to seize and thrill the listener.

The "Flower Maidens" are as graceful as possible; their voices are charming, and the music of Wagner, delicious in this place, allows us to consider this passage as a simple masterpiece.

The finale of the first act of "Parsifal" marks the culmination of Wagner in the mystic and religious style.

In the "Meistersinger" we meet models of musical irony and passages of an exquisite delicacy.

This hearty praise, coupled with the fact that, as already reported, Lamoureux intends building a Wagner theatre just outside of Paris, where he will give performances *en miniature* of the trilogy, "Tristan" and "Meistersinger," looks as if the Gallic nation was about to forget its artistic Chauvinism.

THE WAGNER EXECUTIVE COMMITTEE.

SOME misunderstandings seem to have arisen respecting a late change in the management of the Wagner Society. The Wagner Theatre (inaugurated 1875) is the property, we may repeat, of the Wagner family, and of course is permanent at Bayreuth. It is quite independent of the Allgemeine Wagner-Verein (established 1883), which has acquired a legal domicile as a corporation at Bayreuth, and which, therefore, must make Bayreuth its headquarters. It is the executive committee which has the charge of the subscriptions, correspondence, &c., that has been transferred to Berlin. This committee never sat permanently at Bayreuth, but at Munich; it can, according to the statutes, Section 2, choose its own location, and in virtue of this paragraph it has now elected for Berlin. This committee is purely executive, and has no concern with artistic matters. There is no need of its being composed of artists; it requires men of the world who can raise subscriptions and look after the business of the society. It consists of officers, merchants, lawyers, &c. The president, Count Waldersee, is the retired rear admiral of that name, and not the General Waldersee who has succeeded Moltke. It will be seen that a good deal of the late sarcasms about this committee are quite misplaced.

The Piedmont Chautauqua.

THE Piedmont Chautauqua closed its gates. For a new enterprise it was certainly more than could be expected in many ways, and left nothing to be desired, unless it were a better patronage and another thing—of which I shall speak later on.

One year ago some wealthy men of Atlanta, Ga., ventured to build a large and elegant hotel in Salt Springs, a place which was then almost a wilderness—a few simple houses scattered around among bits of bush, near the lithia well, a country hotel, a lonely cottage. That was Salt Springs a little over a year ago—and now? There is life, commotion, all the elements of a modern watering place, elegant costumes, fine horses, society, a luxurious hotel, electric lights, music (but of that later), a neat little church, prohibition saloons, a number of beautiful cottages, and the Chautauqua grounds, comprising the most beautiful "sunken garden" I ever saw (and when illuminated at night with thousands of those tiny little lamps a perfect fairy tale); the "rose mound," an elevation of about 40 feet with a spiral ascent, thickly beset with the finest rose bushes, bearing a little pavilion, where a part of the "brass band" sends forth the sounds of slow moving melodies and church hymns which—but of the music later! Two large and picturesque buildings of Moorish style for classes, rooms and restaurant; an immense tabernacle, seating some seven thousand people; an idyllic lake with an island in its centre and little boats "gliding over the silvery wavelets"—in short, a beautiful sight whichever way you may look. For the educational part a staff of excellent teachers was engaged—teachers of Greek, Hebrew, Assyrian, French, German; teachers of literature, painting, carving, physical culture, &c. Lecturers like Dr. De Witt Talmage, Hon. Wendling, Leon H. Vincent, Prof. De Motte (from Depauw University), Jehu De Witt Miller, Dr. Henson Von Finkelstein, Lieutenant Schwatka and a brass band—but of the music later!

These are some of the features constituting the Piedmont Chautauqua. You will admit that the "New South" has a fair reason to be proud of it, the more so as the grounds and appointments are more luxurious and elegant than any Northern assembly can boast of.

The originator of it—the bright star among modern journalists, the witty, bright, kind hearted, ever restless, untiring and energetic Henry Grady—deserves the gratitude and blessings

of thousands of country (and city) people for having brought so much information and pleasure within their reach, and would have immortalized himself with the South for this one move if he had never done anything to that effect before. The friends who assisted him with their unclasped pocket-books—well, they will probably not feel very well just now, and the praise and gratitude of the benefited ones will hardly be a sufficient remedy for their indisposition, but if they keep up their courage success will come, and, if public sentiment is at all indicative, it will come next year.

The music of the assembly, however—well, that is another thing. Not that the brass band, *causa per se*, was not good, or that the soloists lacked in dash and "artful dodging." Oh, no! But would you believe that during the entire two months there has not been one single piece of music "legitimately" performed. Violin pieces played on a cornet, songs played on a violin, accompanied by a harp; selections—well, I wager anything that if any one of the literary men had made an analogous selection he would not have been listened to—he would never have found an engagement. The "artists" who were engaged were not so bad; they did "the best they could," and—if I admit their species of art for a moment into the realm of legitimate criticism—I might even say they did right well, but the trouble is that the *species* wasn't good. For instance, the Mexican brass band was engaged for a week at an enormous price, a "Hungarian gipsy quartet" (piano and strings)—I hope for your own sake that you will never have to listen to it—"Norma" overture, "Gavotte Stefanie," &c.)—the unavoidable cornetist—this time, Mr. Hugo Tuerpe. Of him I must say that he is an excellent musician, who could really reconcile one with the cornet, and that he is the first cornetist I ever met who can read music and write music; good music, too! Yet, even Tuerpe could but act the part of that one swallow which does not make a summer, as the saying goes. I heard that serious efforts were made at certain quarters in behalf of decent and legitimate music. I heard that Sternberg was the leading spirit in these efforts, but in vain. He was made to understand that the legitimate in music "is not for the people;" that Beethoven may be all very well and good, but "the people" don't understand it. Of course not, if they never hear it. And now, counting up all the money that was so liberally allowed for music, my heart aches when I think what a nice, good orchestra of thirty-five (with brass band accommodations if needs be) could have played there; what a lot of good music could have been "worked in," with solos on the violin, violoncello, French horn, trombone and—for the sake of sweet peace—on the cornet! That all the thousands who listened to the music "three times a day" could be a whole year ahead in their ideas about music—and—Cerberus? Why, Cerberus could have received his sop all the same. "The Last Rose of Summer," "Nearer my God to Thee," "Old Folks at Home," "Dixie," &c., would have sounded just as well from a legitimate orchestra, and as far as purity of pitch is concerned a great, big, large "heap" better!

There was a rare chance for the progress of music in the South, a chance to evoke the dawn of a new, better era in music down here, a great chance, and it was lost, utterly lost!

Science, literature, painting, carving, gymnastics—ah, well, those are serious matters—but music! Why, musicians are "cranks," and when they act honestly and try to do what is right and good they are "nuisances!" Music is a mere amusement, like fireworks, card playing or dime shows! Now, let's have "Johnny, Get Your Gun."

It would be wrong to put the blame for this sad state of affairs on Dr. Gillett, the superintendent, who is an excellent gentleman and no doubt has the best of intentions; nor can the Hon. Henry Grady be blamed, for he never claims to know anything about music (he knows plenty of other good things to make up for it); but I believe that the mistake lies in a want of respect, of regard for the divine art *a priori* on the part of the directors, that they culpably disregard and underestimate the educating power and the refining influence of music, and this is an enormous and sad mistake. For religion they engage a specialist—a clergyman; for education a pedagogue, for science a scientist, for languages a linguist, but for music? Oh, we can manage that ourselves; of course we don't know anything about it, but we engage some good men, pay them a good price, and—"let her go!"

Thus it was—how will it be? Let us hope for the best next year; let us hope that music will be granted the same privilege which the fireworks enjoy—to be supervised by someone who knows something about it. Why should music take a back seat where everything else was wellnigh perfect? FUGATO.

...The Court Opera House, Vienna, opened August 1. The novelties of the season are Wagner's "Feen," Franchetti's "Asrael," an opera by Count Wittgenstein, a comic opera by Fuchs, and probably Strauss' "Ein Kuss in Ehren." The Carl Theatre abandons drama and will confine itself to operetta, and begin its season with Planquette's "Sarcouf," following up with Leocq's "Ali Baba." The novelties are "Der Wildjäger," by Zaiz; "Held Marko," by Rosée; "Die Jagd nach dem Glück," by Suppé; "Der Deutschmeister," by the Deutschmeistercapellmeister Ziehrer, and Barney's "Three Musketeers." The theatre, under Wien, among other things will produce Sullivan's "Pirates of Penzance" under the title of "Pirates of Java," with a modified text.

PERSONALS.

LOUIS BLUMENBERG.—Louis Blumenberg, whose picture occupies our portrait case this week, is without doubt the best known and most popular solo violoncellist in this country. He has played in all sections of the United States and has done much in making the 'cello a popular instrument in places where it had never even been heard. Mr. Blumenberg has just returned from a trip abroad and will go this season with the Boston Quintet Club, of which he is the secretary. The solo violinist of the club will be Mr. John F. Rhodes, who stands at the head of his profession to-day, and with these two well-known artists the Boston Quintet Club is bound to make a great artistic success wherever it goes. Blumenberg has an enormous repertory, which he plays from memory, and is, in addition to being a virtuoso, a fine interpreter of chamber music.

JOSEFFY.—Rafael Joseffy will play at the Aschenbroedel concert next Friday night, and Joseph Prehn, the basso, will sing in the place of Max Heinrich, who sailed for England to-day.

HOELTGE.—Miss May Hoeltge, the Cincinnati pianist, is reported to be engaged to Mr. Hauser, a violinist, once a member of the Thomas Orchestra.

ROSENTHAL.—As previously announced in our number of August 29, Moritz Rosenthal will make his debut November 13 at Steinway Hall, when Fritz Kreisler also will make his first appearance. Rosenthal will give piano recitals on November 20 and 21. He will also appear in Boston, Philadelphia and other cities.

LUCCA.—Pauline Lucca is not engaged by Amberg.

WE LEAVE NEXT SATURDAY.—Mr. Otto Floersheim, of THE MUSICAL COURIER, will leave Europe next Saturday on his return trip to the United States. During this visit Mr. Floersheim has met most of the noted musical people of Germany and many others who visited Germany.

BETTER THAN EVER.—Laura Moore has been steadily winning friends since her debut with the McCaul Opera Company. She is now singing better than at the start, having overcome the nervousness noticeable during the first performance of "Boccaccio."

ANOTHER PRODIGY.—Another musical prodigy, in the person of Master Henry Levy, only ten years old, and a student at the New York College of Music, played the D minor concerto by Mozart last Sunday evening at Gilmore's benefit.

AN AMBITIOUS VIRGINIAN.—Miss Maria Halton, a Virginia girl who has "lived so long abroad" that she has become quite a Frenchwoman, will appear with the Duff Opera Company in "The Queen's Mate" in Chicago. It is said she sings the leading part in the opera almost as well as Miss Russell herself, and that she is exceedingly ambitious.

A GREAT CHICAGO SCHEME.—A returning European traveler, who has been at the Gilsey House, is Prof. Samuel Kayzer, of the Chicago Conservatory, which is an institution for the tutelage of aspirants for musical and dramatic honors. It is under the encouragement of a number of wealthy Chicagoans, and has been successfully established for a number of years. Professor Kayzer was sent abroad during the summer to employ a number of foreign teachers, and has made arrangements to bring over a violinist from Vienna, a teacher of opera from Milan, an English teacher of rhetoric, a pianist from Heidelberg, and a French teacher of fencing. Professor Kayzer is a stout built, dark man of perhaps thirty-five, with a great love for art and an enthusiastic devotion to the work for which he is engaged. He said with pride that Chicago had the only complete institution of this kind in America. In talking about Chicago affairs he remarked that Ferdinand Peck's recent visit to Europe as president of the Auditorium Association was largely for the purpose of securing a great operatic attraction for the opening of the Auditorium in the spring. The season will last for five weeks. Four opera managers are said to be bending their energies to present a list of attractions which will secure them the house. They are Lamperti, of La Scala, at Milan; the well-known Colonel Mapleson, Augustus Harris and Manager Gye, of London.—"Tribune."

SHE IS STUDYING AND SWEET.—Amelia Summerville is studying with George Sweet, the popular baritone.

STAYS IN TOWN.—Helen Dudley Campbell, the well-known contralto, will not travel this season in opera, but will remain in the city and will attend to church, oratorio and concert engagements.

BACK ONCE MORE.—Adele Aus der Ohe, the pianist, arrived last Thursday on the Ems, after a short vacation in Europe.

A PLEASANT EVENING.—Last Thursday there was an evening of music at Dr. Carl E. Martin's, the popular basso, where with Mrs. Martin he entertained Louis Blumenberg, the 'cellist; S. P. Warren, the organist; Eugene de Danckwardt, the rising young Swedish tenor, and Miss Ida Hubbell and Miss Goodrich, who all made delightful music.

THE EVERESTS.—Miss Eleanor Everest, the young soprano, and her brother, De Witt Everest, the violinist, of Philadelphia, have returned to that city after a summer's sojourn in Paris, where they went for recreation and also to further prosecute their musical studies. Miss Everest is a

pupil of Marchesi and revisited her old teacher. Mr. Everest studied for three months with Godard while in Paris and his violin playing is highly spoken of.

MUSIC IN WALL-ST.—Clarence Steinberger, the Wall-st. composer, has written a march. The entire receipts from its publication will be sent to Jacksonville for the benefit of the yellow fever sufferers.

MORRIS.—Miss Raymon Morris, the talented young elocutionist, has quite a number of engagements with musical societies this fall.

BOEKELMAN.—Mr. B. Boekelman, the well-known teacher and pianist, has returned home after a pleasant trip abroad. Mr. Boekelman witnessed the Bayreuth performances of "Parsifal" and "Meistersinger," and was completely carried away with the impressiveness of those operas. Mr. Boekelman met while in Bayreuth Fanny Bloomfield and her husband, Mr. Zeisler, on their way to Vienna to visit Leschetitsky.

CLAIRE.—Miss Attalie Claire, the young soprano, who sang with the American Opera Company last season, has returned to the city, after a pleasant vacation to Saratoga and Canada.

VICTOR HERBERT.—Victor Herbert, the well-known solo violoncellist, and late assistant conductor of the Brighton Beach concerts, is to go as musical director of the Emma Tsch concerts next month. Mr. Herbert will also be a soloist. Mrs. Herbert-Förster, his wife, will also sing in concert and oratorio the coming season.

RHODES.—Mr. John T. Rhodes, the great violinist, who has just returned from a successful trip in Australia, has joined the Boston Quintet Club as solo violinist for a tour of the United States.

GARRIGUE.—The Misses Garrigue have returned to the city and will commence their professional labors about October 1. Eleanor Garrigue, a pupil of Mason and Raif, is a fine pianist, and Alice Garrigue teaches the well-known Cappiani method of vocalism.

SEIDL.—Anton Seidl will play at one of his coming concerts this season Victor Herbert's new Serenade Suite for string orchestra.

THE CASINO'S NEW PRIMA DONNA.—Miss Gertrude Griswold has been engaged for the new Gilbert and Sullivan opera. Miss Griswold, after winning the first prize for singing at the Paris Conservatoire, made her debut at the Grand Opera as "Ophelia" in "Hamlet," singing all the original cadenzas; she appeared also as "Marguerite" and "Zerlina." In 1886 she sang with success at Covent Garden Opera House, London, at our Metropolitan Opera House in 1887, and has distinguished herself at all the great London concerts. Sir A. Sullivan especially recommended her to the management of the Casino.

MR. ERRANI RESUMES HIS LABORS.—Mr. Achille Errani, the well-known vocal instructor, returned from Europe on the 10th, and will resume his work on October 1.

WE LIKE TO HEAR THE TRUTH.—THE MUSICAL COURIER, of New York, is one of the most thoroughly interesting and wideawake musical journals we receive. It always seems well up on all matters in the profession. The issue of September 12 is a good one.—Boston "Times," Sunday September 16.

HE IS A COLONEL NOW.—Dr. F. Ziegfeld, director of the Chicago Musical College, has been appointed Inspector of Rifle Practice, I. N. G., and now ranks as lieutenant-colonel on General Fitzsimons' staff.

Wiesbaden Notes.

WIESBADEN, September 3, 1888.

THE news contained in my last "notes" to the effect that Court Conductor Franz Mannstädt, of this place, would soon emigrate to Chicago, must be modified to the extent that that gentleman has signified his willingness, under certain conditions and with a guarantee for a number of years, to exchange his local agreeable, remunerative and coveted position, but that no definite arrangement has as yet been made. Professor Mannstädt told me to-day that Mr. Wolfsohn had not told him that the concert hall would be built, nor that the orchestra would be engaged, nor was the question of salary or length of the proposed engagement taken into consideration; but that he (Mannstädt) had merely signified his willingness, in case Mr. Wolfsohn's plans should materialize, to become the conductor of the new undertaking, so highly important for Chicago's musical future. Further news on this subject, therefore, must be expected from Chicago rather than from here.

Of the two American composers who have hitherto, at least for some years, inhabited this lovely and quiet town, Mr. Templeton Strong left this morning on a short pleasure trip to Switzerland, where, in Vevey, he also intends to live next winter. The other one, Mr. E. A. MacDowell, is arranging to sell his beautiful villa, the ideal home of a composer, and will leave here on the 22d inst. for the United States, where he intends to settle as teacher in Boston. He may be heard there next winter in the performance of his own second and new piano concerto, a work which, like many other quite new ones from the same fertile pen, will prove new leaves in the rapidly growing wreath of the American composer. MacDowell informed me that his friend Templeton Strong is finishing a new second symphony, of which he speaks in terms of

high praise and even enthusiasm. He also told me that it may not be unlikely that Strong would likewise shortly, or at least in a year or two, return to the United States, thus proving again the old adage that nobody born in the land of the future could long remain foreign to its soil. The same feeling, however, pervades also many of those who are not born there, but who have lived there for some length of time, and among them

Yours truly,

O. F.

A Communication from Leipsic.

Editors Musical Courier:

I reading Mr. H. H. Huss's account regarding Rheinberger's system of teaching counterpoint I observe that he says: "Considering it easier and more practicable, Rheinberger starts off with adding three voices to the cantus firmus, in contradistinction to Jadassohn's method, which begins (if I mistake not) by adding one voice to the cantus firmus." Having already been a pupil of Jadassohn's some two years, both in class and private, I take the liberty of saying that Jadassohn also considers adding three voices to the cantus firmus as being much the most practicable and better way, and in the course of his remarks in the first chapter of his work on counterpoint says: "We commence our exercises as before in the four-part phrase and place the cantus firmus in the bass, to which the student will have to find the three upper parts." He maintains that even the first exercises (equal counterpoint) must contain harmony, which is not the case when the cantus firmus has only one voice added, be melodious and the modulations introduced in the most natural way. Mr. Huss has probably confounded his system (Jadassohn's) with Cherubini's, Haupt's, Bridge's or one of the other believers in the one voice method of treating a cantus firmus in the beginning. Trusting I have not encroached too much on your space and that the above correction of a remark which might be misleading will be taken in the same friendly way in which it is given,

I remain, very truly,

W. O. FORSYTH.

LEIPSI, Germany, August 26, 1888.

Mary Howe at Greenfield.

THE notable success which attended Miss Mary Howe in her recent concerts at Brattleboro, Vt., was repeated in Greenfield, Mass., September 11. Miss Howe, as most of the readers of THE MUSICAL COURIER are aware, has within the past year taken a high position, both in Germany and the United States, as a vocalist of remarkable promise. Her performances in opera at Kroll's Garden in Berlin, the scene of Mrs. Gerster's early triumphs, were the occasion of great enthusiasm, and she was hailed as the vocalist who was destined to rank as the first of American singers. When she returned to this country and gave two concerts last month in her native town of Brattleboro her vocalization and the charm of her personality won for her unbounded admiration from the crowds that listened to her. It is not to be wondered at, therefore, that the announcement of a concert in this town in which she would appear should be a matter of considerable importance. The entertainment was given under the auspices of the Young Men's Christian Association, and a crowd waited eagerly for the opening of the ticket office. Every ticket was sold in a few hours, and a hall of twice the size could easily have been filled. A special train brought a large number of persons from Brattleboro, and the special trains which were to be run from Athol and Orange were not dispatched on account of there being no room for additional auditors.

Miss Howe's program was well chosen to display her varied gifts and accomplishments as a singer. It comprised Proch's well-known air with variations, Eckert's echo song and the scene and air from "La Sonnambula." Some additional songs were also given in response to numerous enthusiastic recalls.

Miss Howe's appearance and the excellence of her vocalization as displayed at her recent concerts in Brattleboro have already been described, I believe, in THE MUSICAL COURIER, but I am glad to record my estimate of her claims to the remarkable success she has attained abroad and at home, as those claims were shown by her performance last evening.

In the first place she is most fortunate in her agreeable and winning personality. A pretty face and a symmetrical figure which suggests the perfection of physical health, together with frank, unaffected manners, go a long way in prepossessing an audience in favor of a new comer. To these attractions Miss Howe adds a voice of remarkable purity and beauty of tone as well as of flexibility and compass. In the Proch selection her execution was highly praiseworthy, and the florid music from "La Sonnambula" was given with brilliancy of effect as well as with an indication of dramatic power that was full of suggestion as to what she can accomplish upon the operatic stage.

Altogether, Miss Howe's natural endowments as a vocalist are such as are seldom met with, and her training has evidently been a judicious one. In parts requiring a soprano voice of exceptional range, and a capacity of rendering florid music with great brilliancy of effect, Miss Howe will doubtless meet with great and well deserved success. She is at the beginning of a career which, under favorable circumstances, will prove to be a brilliant and prosperous one.

Mrs. E. R. Pratt, a pleasing contralto singer, sang "O mi Fernando."

Mr. F. A. Flagg, a baritone, sang several songs in a de-

pressingly apathetic style; Mr. E. A. Sabin played Wieniawski's "Legende" with only tolerable success, and Mr. Wulf Fries gave several selections for the violoncello with the excellence that characterizes his performances as a 'cellist.

Miss Howe's singing throughout the concert was listened to with great delight by the audience that packed the hall, which is known as the Greenfield Opera House, and she was rewarded with the heartiest applause. No such musical event has ever before taken place in this quiet inland town, and it will not soon be forgotten by those who were present. Certainly no lover of music can listen to this young and gifted singer without feeling an interest in one so admirably endowed and so well equipped for a brilliant career.

H. W. D.

HOME NEWS.

—Harold Randolph, the Baltimore pianist, was in London last week, and is expected home shortly.

—Mr. Filoteo Greco, the vocal instructor, returned from Europe on the City of New York last Saturday.

—John Creutz, a well-known musician, of Baltimore, died last Thursday afternoon at Druid Hill Park in that city.

—Miss Ella M. Yager, who will make her debut in New York during the coming winter, is a pupil of Belari, and possesses a phenomenal, pure contralto voice.

—Pauline L'Allemand, who will share the honors with Zelle de Lussan this season under the operatic management of Mr. Foster, will shortly arrive in this country.

—Mr. J. F. Von der Heide has returned to the city and resumed harmony and piano instruction at Steinway Hall and also his position at the New York Conservatory of Music.

—Mr. F. Finelli de Valletta, who enjoys a high reputation in the Old World as a singer of ballads in the drawing room and concert hall, has recently arrived in New York.

—Mr. Emilio Belari, the vocal instructor, having had a brilliant season in Buffalo, will pass the month of October in Chicago. He has been called there by several persons of influence.

—S. B. Mills has returned from his vacation and resumed his lessons. During the past months Mr. Mills has written a number of piano compositions, the most important of which is a third tarantelle in G minor.

—Mrs. Arthur Foote and her little daughter do not accompany Mr. Foote on his return trip, but will remain in England during the autumn, returning to Boston some time in November. Mr. Foote is expected home next week.

—A pupil of Haupt and Widor, who has just returned from Europe, desires a position as church organist in this city or vicinity. Instruction in organ and piano playing also given. Address H. W., care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

—Mr. Auguste Hinrichs, leader of the orchestra at the Baldwin Theatre, in San Francisco, has completed an operetta called "Monsieur Hercules," which will be brought out at that house during the Sunday night German season. A San Francisco paper states that Mrs. Cotterly will create the principal role.

—Mr. Rudolph Aronson has received the plates and sketches of the costumes to be worn by the chorus in the Gilbert and Sullivan opera. None of the costumes are to be alike, but the colors will be so arranged that all will harmonize and present a novel effect. The plates are by Percy Anderson, after sketches by Mr. Gilbert.

—Mr. Frank Van der Stucken will give a series of four classical afternoon concerts at Chickering Hall, on Wednesdays, October 17 and 31 and November 14 and 28, at 3:30 P. M. Besides an orchestra of forty-six selected musicians, the most prominent soloists will assist. The programs will include works by all the classical composers, from Bach to Wagner.

—Arthur Elson, the fourteen year old son of Mr. Louis C. Elson, the well-known lecturer and composer, did a very brave act this summer, while his father was in Europe writing his delightful letters. He saved a man from drowning by plunging in and swimming out to him just as he was sinking for the third time, and although not strong enough to drag him ashore, kept his head above water until assistance came. Mr. Elson feels justly proud of the spirit and courage shown by the lad.

—Mr. Clarence Eddy, of Chicago, will inaugurate the magnificent Roosevelt organ, which is being erected in the new East Liberty Presbyterian Church, on Friday evening, September 28. Mr. Eddy enjoys the reputation of being America's greatest concert organist. A treat is in store for our musicians as well as our music lovers. The organ contains three manuals, forty-two stops and all of the best modern improvements.—Pittsburgh "Bulletin."

—The scholarships offered annually by the Chicago Musical College to talented and deserving pupils, consisting of fifteen free, entitling the holders to forty weeks' free instruction, and 100 partial scholarships issued at a considerable reduction on the regular tuition fee of the college, have been awarded except the scholarship in the elocution department.

The following fourteen pupils will receive free instruction for one school year, including scholarships with Dr. Ziegfeld, August Hylstedt, S. E. Jacobson, L. Gaston Gottschalk, Louis Falk, &c.; Miss Jeannie McGregor, Pueblo, Col.; Miss Lucy Cronkhite, Chicago; Miss Endora Blanding, Morris, Ill.; Mrs. S. H. Vowell, Chicago; Miss Eva Olney, Hinsdale, Ill.; Miss Ettie Hylands, Chicago; Miss Emma Jameson, Chicago; Miss Sarah Truax, Chicago; Miss May Edmonds, Waukegan, Ill.; Mrs. Ada L. Pettyjohn, Mt. Vernon, Ia.; Mrs. Minnie Paterson, Chicago; Miss Ida M. Kellogg, Fort Wayne, Ind.; Mr. Fred. Mills, Detroit, Mich.; Master William Beattie, Chicago.

—We have at hand the catalogue of the Detroit Conservatory of Music. The fourteenth year commenced Monday, September 10. The conservatory is not an endowed institution and its success is based wholly upon the earnest, persistent, intelligent and well directed individual and united efforts of the director and faculty. In order that the patrons and public may be intelligently informed upon the subject of the substantial growth and prosperity of the conservatory, the attendance during the past few years is herewith annexed: Year ending June, 1880, 120; 1881, 138; 1882, 166; 1883, 258; 1884, 326; 1885, 354; 1886, 448; 1887, 533; 1888, 609.

BOARD OF INSTRUCTION.

J. H. Hahn, piano, harmony and composition.
F. H. Pease, director of vocal department, singing and voice culture.
J. C. Batchelder, organ and piano.
Chas. E. Platt, piano, harmony and composition.
Fred. L. Abel, piano, singing and 'cello.
William Luderer, violin and ensemble playing.
Emil Speil, flute, cornet, &c.
F. A. Dunster, harmony composition, instrumentation and acoustics.
G. P. Habenicht, violin, viola and ensemble playing.
Miss Kate H. Jacobs, piano.
Mrs. Nellie H. Brush, singing and voice culture.
Miss Margaret W. Wiley, piano.
Mrs. S. B. Pittman, piano.
Miss Pauline Pope, piano.
Mrs. Katharine M. Strong, piano.
Miss Lena McMaster, piano.
Miss Agnes Andrus, piano.
Miss Alice Andrus, singing and voice culture.
Miss Katharine H. Burrows, piano.
Mrs. Emma A. Thomas, sight reading, voice culture, public school work.

—The following is the program given at a farewell recital at Canton, Ohio, by Miss Laura Moses, a pupil of Johannes Wolfram, of Canton, Friday September 14:

Gavotte.....	J. S. Bach
Sonata, op. 13, Adagio and Allegro.....	Beethoven
Concerto in D.....	Mozart
Miss Laura Moses.	
Orchestral Accompaniment on second piano.	
Swiss Song.....	Eckert
Kamenoi, Ostrow.....	Rubinstein
Ball Scenes: a, Gavotte; b, Valse; c, Polka; d, Mazurka.....	Schuetz
Mr. Johannes Wolfram.	
"Go Hold White Roses".....	Wilson G. Smith
Etude de Concert.....	Henselt
Mr. Johannes Wolfram.	

—The Wagnerian nomenclature seems to be quite unknown to a well-known musical weekly published in Cleveland and Chicago. In a single letter printed from its correspondent at Bayreuth we find such spelling as the following: Wagner's villa at Bayreuth is spelled Wahufrid, instead of Wahnfried; Mrs. Wagner is called Casima, instead of Cosima; Kundry becomes Kumdry, Wolzogen becomes Walzogen, Lassen rejoices in three s's, the Meistersingers of Nuremberg becomes the Meistersingers of Murenberg, Mrs. Sucher becomes Mrs. Lucher, Hans Sachs becomes Hans Sacks, the "Prize Song" from "Meistersinger" is described as the Prize Sons. Evidently the editor is of the old school and has not yet advanced far in the study of the works of modern musicians.

—A prima donna from whom much may confidently be looked for this season is Miss de Lussan, of the Boston Ideals, who has recently added a European reputation to the artistic success she made here last winter. Miss de Lussan sang "Carmen" at Covent Garden during the London season, and won unqualified praise from the critics. During the present season she will sing with the Boston Ideals and will probably be heard in Victor Massé's opera, "Green Topaz." Miss de Lussan saw the work abroad, was delighted with it, and believes it will make a decided success here. Miss de Lussan is under engagement to Augustus Harris to sing in London next year.

—The Arion Society will open its musical season on Saturday, October 6, with a performance of the comic opera "Alibi," which was never performed in this city. Words and music are by Gustav Schmidt, the late Hofcapellmeister at Darmstadt, who died in 1882. Besides this operetta Schmidt composed the operas "Prinz Eugen" and "Die Weiber von Weinsberg," which were quite popular in Germany some years ago.

—Emma Abbott will open her season in Chicago September 17. Among the more noteworthy operas to be produced by Emma Abbott will be Gilbert and Sullivan's new opera, "The Rose of Castile," "Lalla Rookh," "Norma" and "Carmen." The principals of the company are: Sopranos—Emma Abbott, Nina Bertini, Alice Bateman; contraltos—Lizzie Annandale, Bertha Fricke; tenors—A. Montegriffo, F. Michele, Louis Abdill; baritones—William Pruette, Robert Maurel; basses—William Broderick, Walter Allen and Rich-

ard Karl. The chorus and orchestra are under the direction of Mr. Tomasi.

—Miss Etelka Utassi, a young pianist and a pupil of Liszt and Leschetitsky, will play with the Gericke orchestra during the coming season.

—Mr. Carl Hild, the violinist, who was a resident of Chicago last season, is in the city, accompanied by his wife, who is an accompanist. Mr. and Mrs. Hild will probably go to Europe shortly.

—Miss Theodora Pfaffin, soprano, a pupil of Mr. Jannotta, will make her debut next Thursday evening at Kimball Hall, Chicago, assisted by Mrs. Josephine Chatterton, Mrs. E. de Roode Rice, S. E. Jacobson and other talent.

—The season of grand opera in German at the Metropolitan Opera House will be opened on November 28, probably with Mozart's "Don Giovanni." The chorus and ballet are due on November 1, and the principals on November 12. Director Stanton states that the subscription list for the season is in a most encouraging condition.

—The dates of the Musurgia concerts at Chickering Hall are:

December 6, 1888; February 14, 1889; May 2, 1889.

Dates of the Rubinstein Club concerts at Chickering Hall are:

December 13, 1888; February 21, 1889; May 9, 1889.

Dates of the Metropolitan Musical Society concerts at Chickering Hall are:

January 10, 1889, and May 4, 1889.

—The musical festival at the Lyceum Theatre, so says the Rochester "Herald," will be held in Rochester on November 27 and 28, concerts being given on both evenings and on the afternoon of the first mentioned day. Theodore Thomas' orchestra has been secured, and among the vocalists will be Lilli Lehmann, Helene Hastreiter and Myron W. Whitney. The local chorus will be under the direction of Mr. Pabst, of this city, formerly of St. Petersburg, Russia, and rehearsals will begin early in October.

—The Clara Louise Kellogg English Opera Company will consist of the following artists: Sopranos, Miss Clara Louise Kellogg and Miss Letitia Fritsch; contraltos, Miss Helen von Doenhoff and Fannie A. Myers; tenors, Chevalier Leonard Labatt, leading tenor of the Imperial Opera House in Vienna, and court and chamber singer to the Emperor of Austria: Mr. G. Taglieri and Mr. Thomas H. Perse; baritones and basses, Mr. George Fox, Mr. H. Hovey, S. N. Langlois and Mr. W. H. Dodd. Mr. Carlos A. Serrano will be the conductor and Mr. W. H. Dodd, the stage manager. There will be a large chorus and orchestra.

—The Handel and Haydn Society of San Francisco will give three concerts on an elaborate scale during the season of 1888-9. The first concert will take place in or about the first week of October, 1888; the program of this will consist of the "Stabat Mater," by Rossini, and Mendelssohn's "Hymn of Praise," with full orchestral accompaniment. The second concert will take place during Christmas week, at which "The Messiah" will be given with enlarged chorus and full orchestral accompaniment. The third concert will take place in the spring of 1889, at which will be given the "Golden Legend," by Sir Arthur Sullivan, with full chorus and orchestra.

Louis Maas on Bonelli.

Boston, September 10, 1888.

Editors Musical Courier:

YOU expressed a wish that I might let you know what I thought of the process of severing the accessory slips of tendons of the fourth finger, after having witnessed the operation on both hands of Mrs. Maas and another young lady whose name has escaped me. Whilst I was concertizing last July and August in California a letter from Prof. E. S. Bonelli, of San Francisco, reached me, inviting me to be present at the operation on one of his pupils, so that I could form an opinion on its merits or demerits. At the beginning of August I found myself again in San Francisco, and made an appointment with the professor. I should say here that he is a highly successful teacher of the piano in that city, and one who has devoted several years to the study of anatomy at a medical college, for the express purpose of thoroughly mastering everything necessary for successfully performing these operations. On reaching his studio at 1358 Market-st., he first showed me the dissected and prepared skeleton of a hand, which convinced me at once that if these tendons could be cut without injury to the hand it must necessarily be of great use to the fourth finger. Presently the young lady arrived, and the professor, after having injected some cocaine into her hand, had her double it up tightly so as to put a tension on the tendons, and then, slipping a very small operating knife with a curved blade under the skin, severed the accessory tendons on either side of the fourth finger, the whole being over in a few moments, and drawing no more blood than the prick of a needle and leaving no more mark or scar. The young lady, although a trifle nervous, expressed herself as having felt no pain whatever. A diagram of her hand had been taken beforehand, and on placing her hand on it now it was found that she could stretch considerably further, and also lift her fourth finger about three-quarters of an inch higher. I was so impressed by the

advantages to be gained that I would have had my own hands operated on at once, only I was to play in Los Angeles in a few days, which did not make it advisable just then. However, Mrs. Maas, who was also present and as much impressed as myself, having no professional engagement to interfere, had the operation successfully performed on both her hands tight there. The result with her was that right after the operation she could stretch chords previously impossible, and both fourth fingers showed an increased elevation of nearly an inch. Her's was the 178th operation Professor Bonelli had performed with good results in every single instance. There is no doubt in my mind that it is a great saving of time, especially for beginners, to have the independent use of the fourth fingers from the start, and I can say no more in favor of the operation than by stating that I shall have it done on my hands as soon as I shall see Professor Bonelli again.

LOUIS MAAS.

Rumors About Hofmann.

WE print below the latest news about Josef Hofmann, which appeared in the "Tribune" last Sunday. As yet nothing definite is known:

Henry E. Abbey received a dispatch from Mr. Grau on Friday evening, stating that Josef Hofmann, the boy pianist, had broken his contract to appear in America this season, as his physicians in Berlin had forbidden the boy to appear in public again for at least a year. No further reason is given, and Mr. Abbey thinks they seek to get better terms from him.

FOREIGN NOTES.

...Streitmann will appear at the Vienna Hofoper in buffo parts.

...The Kroll Theatre, Berlin, closed its season September 16.

...Grafigna's operetta, "La Mandragola," based on Macchiavelli's comedy, has failed at Milan.

...Marianne Brandt, on her reappearance at Kroll's, after her six years' absence from Berlin, received a warm welcome.

...Händel's first Italian oratorio, "The Resurrection," which was given only once, in 1808, at Rome, will be revived in Italy next season.

...A. Pougin will shortly publish "Viotti et l'Ecole Moderne de Violon," in which he describes the brilliant career of that great artist. Viotti, in addition to his work as a virtuoso and composer, was one of the founders of the Théâtre Feydeau in 1789 and director of the Opera in 1820. His biography,

therefore, will contain interesting references to the French lyric theatres.

...Mrs. Nevada goes to Milan to create the rôle of "Mireille" in Gounod's opera of that name.

...The Nibelungen Tetralogy has been given twice at the opera house at Frankfurt-on-the-Oder.

...Sophie Menter will go on a concert tour in the winter through France, England, Russia and Germany.

...Czibulka, whose "Glick's Ritter" has been just produced at the Friedrich Wilhelmstadt Theatre, Berlin, is busy on a new operetta, "Gil Blas."

...At the Philharmonic concerts directed by Bülow, in Berlin, Schubert's C major symphony will be given October 15, and Beethoven's G symphony on December 17.

...At Montevideo the opera company managed by Ciacchi gave in succession the "Otello" of Rossini and the "Otello" of Verdi, Stagno singing in the title rôles in both cases.

...G. Carotti, editor of the "Pirata," of Turin, has published a memoir on "Tristan and Isolde," by Richard Wagner, containing a biography of the composer and an analysis of the work.

...Reznek's "Satanella," which was produced with such success at Prague, will be given this season in Hamburg, and in spring in Berlin at the Victoria Theatre, under Angelo Neumann's direction.

...The soloists engaged for the new subscription concerts of Arthur Nikisch, of Berlin, are Annette Essipoff, Therese Maltin, Sophie Menter, Rosa Papir, Arthur Friedheim and B. Busoni. Negotiations with other artists are still in progress.

...The Roman journal "Fanfulla" asserts that Verdi is engaged on a new opera, to be called "The Barber of Seville." The "Gazzetta Musicale," of Milan, the organ of Verdi's publisher, Ricordi, makes no mention of such a work in progress or in contemplation.

...A new baritone, Baptist Hoffmann, has been discovered at Kissingen; he made his first appearance at Cologne in the "Nachtlager von Grenada." He possesses a voice which reminds the listener partly of Reichmann, partly of Scheidemann. He met with extraordinary success.

...The decline of the ballet in France becomes more marked every year. The Opera gave in 1884 thirty-two performances of ballet—"Coppélia" six times, "La Korrigane" three, "Sylvia" four, "La Farandole" nineteen times; in 1885 there

were twenty-eight performances—"Coppélia" fifteen, "Fandango" three, "Vedda" three, "La Korrigane" seven; in 1886 the number had fallen to twenty-two—"Coppélia" four, "Korrigane" two, "Les Jumeaux de Bergame" four, "Les Deux Pigeons" twelve; in 1887, to thirteen—namely, "Coppélia" three times, "Les Deux Pigeons" ten, while this year only eleven ballet performances have as yet been given.

...The following cablegrams were published on Monday evening:

Commendatore Tito Ricordi, head of the famous Milanese music publishing firm which possesses autographs of the original operas of Verdi, Rossini, Bellini, Donizetti and many others, is dead.

The scheme of founding the German opera in London has fallen through owing to the high guarantee which Hofmann, director of the Cologne Opera, demands from the originator of the project, Augustus Harris.

...Johann Vogt died at Eberswalde July 31 in his sixty-fifth year. After several visits to Russia and America he took up his abode at Berlin, where he had numerous pupils. Among his compositions are an oratorio, "The Resurrection of Lazarus," quartets and trios for piano and strings and numerous works for the piano.

...In Bülow's Philharmonic concerts Beethoven's works occupy the most prominent position. In addition to the "Pastoral" there are the B major symphony (No. 4), the F major (No. 8), the overtures to "Coriolanus," "Zur Weihe des Hauses" and "King Stephen," his piano concertos and his violin concerto.

...At the Berlin Opera Sucher conducted "Don Juan" with eminent success, proving distinctly that he is not exclusively a Wagner conductor. An accident to a water pipe caused the closing of the house on Monday and Tuesday, the 2d and 3d inst., but "Rheingold" was produced on Wednesday.

...A Quarter of a Century of Bohemian Music" is the title of a most interesting book by Emmanuel Chvátal.

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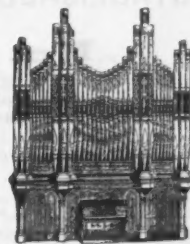
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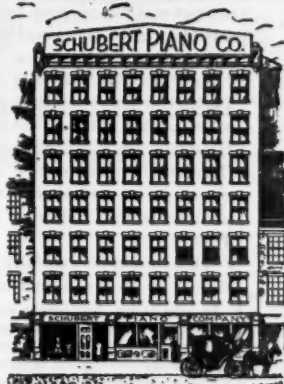
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NEW YORK, WEDNESDAY, SEPTEMBER 19, 1888.

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MR. SAMUEL HAZELTON, of Hazelton Brothers, the piano manufacturers, returned from an extended tour through the large trade centres of the West on Monday, and tells us that the dealers are in a buoyant and hopeful spirit and that a large trade is expected this fall. The crops are very large and the political campaign does not seem to interfere much with trade this year. Hazelton Brothers are doing an excellent trade themselves.

MR. S. M. TIETZ, of Amsterdam, N. Y., you print what is not true in the Amsterdam "Morning Sentinel," for you are offering pianos at \$200 which, you say, are "sold by other dealers for \$300 to \$400." You should stop this sort of advertising, for it is not the truth and it is undignified. The dealers in your section can sell pianos just as cheap as you can, and they charge no such profits as your statement indicates. Advertise the truth and you will do a better business, and you'll also feel better. The piano and organ trade can be conducted successfully without nonsense or humbug.

WE acknowledge with thanks the receipt of two superb steel plate engravings—the one of Adeline Patti and the other of Christine Nilsson—sent to this office, which they now adorn, by Messrs. Haines Brothers. These engravings, which are high art work, will be used by Messrs. Haines for special and permanent advertising purposes.

The best element of each community in which the agents of the Haines piano shall display these engravings will be the quickest to appreciate the character of the work, and this in itself will reflect great credit on the judgment and taste of Haines Brothers. The engravings are so valuable that they will remain permanent reminders of the name of Haines, and will therefore be the most precious kind of advertisement.

THE NEWEST TEST.

ACCORDING to the theories of Hardman, Peck & Co., the usual tests applied in the examination of works of art and especially of musical instruments, and most especially of pianos, have undergone a change. We say that according to the theories of Hardman, Peck & Co. these tests have undergone a change, as the balance of mankind will no doubt look upon the new test with a spirit of surprise and amusement.

THE MUSICAL COURIER, which is the only and the standard authority in musical journalism in this land on the subject of musical instruments and their manufacture here, stated, after due examination, that the Hardman grand piano used at the Seidl concerts at Brighton Beach was musically worthless. We quoted the indorsement of our opinion which appeared in the New York "Tribune" in the following shape:

A musical delight of a high order was afforded by the one new composition on the program of the same concert. This was a piano concerto, composed and played by Mr. R. Burmeister, of Baltimore. Mr. Burmeister is a musician of refined tastes and lofty ideals. He is also a pianist of rare powers. His concerto was an agreeable surprise, and we would be glad to hear it again, under more favorable circumstances, in one of our concert rooms next season.

It is a thoroughly noble and consistently beautiful work in thought and manner, meeting in a considerable degree the highest definition of a concerto. It shows off the instrument and the player to advantage, and yet keeps ever present the idea that the music is beautiful for its own sake. It was splendidly played and well accompanied.

It will be seen that the "Tribune" says that the work of Mr. Burmeister should have been heard "under more favorable circumstances," meaning thereby that it should have been played on a better piano. Mr. Burmeister was not playing on a drum or a jewsharp; he was playing on the Hardman grand, and that was the unfavorable circumstance.

Since the appearance of our criticism of the piano—a criticism which is acknowledged to be strictly true by every person whose opinion is considered valuable—Hardman, Peck & Co. have been laboring to show that the piano in question is a musical instrument that deserves praise, and their latest attempt to prove their premise is the following article from the "Evening Post."

This should be carefully read in order to find the testimony in favor of that Hardman grand:

In spite of the disagreeable weather yesterday, which made Coney Island one of the most desolate places imaginable, there was a remarkably good attendance at the Seidl concerts in the afternoon and evening. At the evening concert, which brought the season to a close, a great deal of enthusiasm was manifested. The great hall was comfortably filled in the lower part by music lovers who had defied the elements, and Mr. Seidl received a very warm greeting. In the course of the program he provoked great applause by unexpectedly sitting down to the piano and playing an accompaniment to Godard's duet for violins. When he stood up to conduct the last piece, Wagner's "Centennial March," the orchestra gave him a salute and the enthusiasm was renewed. The success of the concerts has been greater than seemed possible at one time, when they had to struggle against abominable mismanagement, the unpropitious weather and persistent misrepresentation. In favorable circumstances the attendance has been as large as it used to be when the concerts were given free, and the quality of the audiences has been very high. It has been noticeable also that the best programs have received the most liberal support. There is not likely to be another summer like that of the present year for some time to come, and there is every reason to believe that the experiment of good music at Brighton will be rewarded next year by the fullest measure of prosperity.

Can our readers find a single hint or suggestion in the above that can be interpreted as an indorsement of the merits of a piano?

The point made by Hardman, Peck & Co. is the fact that Mr. Seidl sat down to the piano and played an accompaniment to a violin duet. Mr. Seidl could not stand and play the accompaniment without appearing awkward. He could not lie on the floor and play the piano, that would have been absurd; he had to sit. As the accompaniment to the violin duet was written for the piano, Mr. Seidl could not sit at the bass drum or the slide trombone; he had to sit at the piano, for he had to play it on the piano. These propositions seem logical and plain. Let us proceed.

He could not play the accompaniment on any other

piano, for the only piano on the stage of the Brighton Beach Hall was the Hardman grand. Even if, for the sake of an accompaniment, Mr. Seidl would have desired another grand, he could not have succeeded in securing it. Why? Because there was a special agreement in existence that precluded the use of any other piano but the Hardman grand. Hardman, Peck & Co. paid \$800 for that privilege. That is now plain to our readers also.

Mr. Seidl, therefore, played the accompaniment on the only piano at his disposal. Can that be twisted into a testimonial of Mr. Seidl in favor of the Hardman grand? Will it be customary in the future for a piano manufacturer to say: "Mr. Seidl was compelled to play on my piano, as all other pianos were prohibited. That proves that our pianos are the finest in the world." Is that to be the new test and the future testimonial? Is the fact that a musician, composer, conductor or pianist plays an accompaniment, or whatever it may be, on a piano, going to be used as evidence in favor of that particular piano? If it is, very well. If Pat Gilmore should happen to play an accompaniment on a Swick piano that would prove how excellent the Swick piano is, especially if no other piano were allowed in the hall but the Swick.

That is the kind of evidence that Hardman, Peck & Co. are now publishing for the edification of an intelligent community to prove that the Hardman grand is a great musical instrument, notwithstanding what THE MUSICAL COURIER saw fit to publish about it.

Has the piano trade ever been treated to anything so utterly devoid of ordinary common sense? And such rot is published in musical papers in dead earnest—offered as pabulum to the intelligent members of the music trade! However, there is no disputing about matters of taste. If Hardman, Peck & Co. can afford to take refuge behind the above article from the "Evening Post" it is their business. THE MUSICAL COURIER cannot afford to be misunderstood on the subject of pianos and organs, and when we stated that the individual grand piano of Hardman, Peck & Co. at Brighton Beach Hall was musically worthless we printed an opinion based upon knowledge, experience and judgment. No other musical paper could have done the same thing, because to the ears of all the other editors of music trade papers in this land all grand pianos sound alike. They don't know the difference between a poor and a good piano. In consequence of which no value is attached to what they print on the subject.

Style G Sterling Piano.

WE will reiterate once more what we said some months ago about the Style G upright manufactured under Mr. Rufus W. Blake's management in the Sterling factory, at Derby, Conn.

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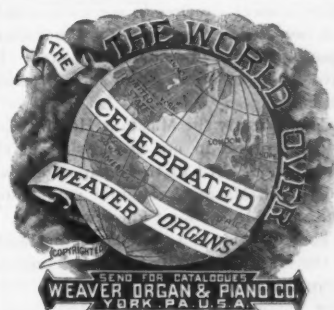
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OFFICES AND WAREROOMS:

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NOW IN USE.

A FEW QUESTIONS.

IN view of the intimate business and journalistic relations that existed between the trade editor of this paper and the late Mr. Lowell Mason, we do not consider it inappropriate to ask the Mason & Hamlin Company these few questions:

1. Will the gentlemen of the company be kind enough to give us the name of the music trade editor who made a contract with Daniel F. Beatty to advertise the latter's fraudulent business, and at the very time when Beatty was inflicting the greatest damage upon the legitimate organ trade of this country?

2. Will the gentlemen of the Mason & Hamlin Company give us the name of the music trade editor who refused to have any kind of transactions with Beatty from the very start to the present hour; but who, on the contrary, notwithstanding that Beatty was advertised and assisted by other music trade papers, hunted down his fraudulent business until it collapsed?

These are matters of history. If the gentlemen of the Mason & Hamlin Company have no memories on this important subject we can assist them in recalling some particulars. We can reprint the \$1,000 contract made between Beatty and the editor of the music trade paper who advertised, supported and assisted Beatty, while the other music trade editor was working to demolish the rotten structure.

There are good and to some extent solemn reasons why certain music trade papers cannot exist for any length of time and have no influence with the legitimate trade while they exist, just as there are reasons why a certain music trade paper has existed and has established itself as a medium of responsibility and of character, the value of which is appreciated by most of the intelligent, progressive, wealthy and successful men in the piano and organ trade of the United States.

The phenomenon is perfectly natural; neither does it require philosophers to understand it. The ordinary student of events can see that there can be no stability or power or influence in a paper that is conducted without principle.

As an instance let us state to the gentlemen of the Mason & Hamlin Company that every music trade paper, with the exception of THE MUSICAL COURIER, feared to criticize the advertisement of the company when they announced that the wood pin block in pianos had proved a failure. The editors of the other music trade papers did not appreciate the tendency of that Mason & Hamlin advertisement, for they do not understand the vital question involved in the discussion; they do not know what a pin block is or how it is constructed. But they should have made an effort under such circumstances to learn what it is.

Consequently the Mason & Hamlin Company are decidedly correct in not advertising in the other music trade papers. All of those papers are already committed to the Mason & Hamlin patent tuning device, because the editors don't know what it is.

The condition is a very happy one, and the gentlemen of the Mason & Hamlin Company could wish for nothing more agreeable. In the meanwhile there is no reason why anyone should get excited, especially during a Presidential campaign. We will, however, bet 10 cents that the gentlemen of the Mason & Hamlin Company will not answer our few questions. Maybe we will.

Communication.

RALPH, N. C., September 15, 1888.

Editors Musical Courier:

I notice in your issue of September 12 a statement regarding the estate of my father, the late J. L. Stone, which has a tendency to hurt our business. Your informant was certainly "wide of the mark," though probably thought it would answer his purpose. In the first place, the stock is at least \$6,000 or \$7,000 instead of \$1,000. In the second place, the court will not be likely to wind up his affairs. This is all I have the liberty of saying at present. Please have the kindness to state this and oblige,

Yours truly, CECIL G. STONE.

BRADSTREET'S was the source from which we derived the information printed on the subject — [EDITORS MUSICAL COURIER.

Packing Uprights.

THERE are many dealers all over the country, Messrs. Editors, who would rise up and call you blessed if you would take in hand the matter of packing uprights, and never leave it till every maker from Dan to Beersheba had adopted the system of packing from the back of the box, instead of the front. It is so simple, so secure and so labor saving that one wonders why the old bungling way has not long since been abolished, even by the most conservative of houses. This reminds me that it was the young but progressive makers who first employed the swinging desk, and though it has been in use for some years it is only now that some of the great manufacturers are yielding to the pressure and

adopting it. But how they could let conservatism stand in the way of so self-evident an improvement in packing deponent knoweth not. I would suggest your inviting dealers' opinions on the subject. You will find them in favor of my ideas by a large majority. VOILA TOUT.

WACO, Tex., September 13, 1888.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, September 15, 1888.

TO be brief as to the business being done, we can state that it is fair to good, and as to the prospects they are also good. Undoubtedly the political excitement is having some effect and this influence is beginning to be felt and will be more and more until the culmination.

There is a rumor here to the effect that two strong parties with plenty of capital are seriously thinking of entering on the business of manufacturing pianos. The few manufacturers here have been so successful that it is decidedly encouraging to anyone who will inquire into the business, and while, as we said, the matter is still merely a conjecture we have no doubt that the step is contemplated.

The Interstate Industrial Exposition of Chicago, as it is called, opened ten days since. Some of the exhibits are exceedingly attractive, and it is claimed that the valuation of them will amount to the round sum of \$7,000,000. Messrs. Lyon & Healy have a fine case of instruments, consisting of guitars, banjos, mandolins, drums, &c., which they claim were manufactured in their own factory on Canal-st. No Lyon & Healy piano is on exhibition.

Messrs. Wm. H. Bush & Co. have a small grand and several uprights, and make a good showing.

Messrs. Julius Bauer & Co. have a good display, considering their late fire. This firm have shown decided enterprise and will remove to their old quarters, at 156 and 158 Wabash-ave., as soon as the premises are repaired, but will do their manufacturing at their new factory on Indiana st.

The Chicago Music Company, the Mason & Hamlin Company, the National Music Company and Messrs. Wheelock & Co. have exhibits.

Messrs. Newman Brothers have a good show of their organs and Messrs. Wegman & Henning are showing one of their pianos in the same exhibit.

Messrs. Reed & Sons are exhibiting Knabe grands and uprights and some of their other goods, and have a creditable display.

The Schomacker Piano Company, of Philadelphia, have a large display of their galvanized string pianos and it is said they intend opening warerooms in this city; they will probably have the same success which they had in New York. We were told that Messrs. S. Brainard's Sons spent \$7,000 advertising this piano and had to give it up anyhow.

Messrs. A. H. Rintelman & Co. are showing a Behning piano in connection with a furniture house, the same as Haines Brothers, as we stated last week.

Mr. Joseph Bohmann has a case of violins, mandolins, &c. We met Mr. Wegman, of Messrs. Wegman & Henning, and also Mr. Jack Haynes at the exposition. No two men of different nationalities ever bore a more striking resemblance to each other than Mr. Wegman and Mr. Rufus Blake, spectacles and all.

A recent note from Mr. S. M. Steen, of the Los Angeles Music Company, reports collections slow; people out there are all land poor, as the saying goes.

Mr. O. A. Kimball, of the Emerson Company, Boston, made quite a stop here this week; he carried away orders for about 350 pianos, and states that the average output of the factory is at the present time 85 pianos per week; one week they turned out 116 pianos. Of the grade of instruments which this company are now making this is certainly a tremendous business.

Messrs. Tryber & Sweetland have introduced into their Lakeside organ a very simple but effective device, which closes every stop in the instrument when the fallboard is pulled forward to close the organ.

Mr. Walter Holmes, a son of the manager of the F. G. Smith branch store in Jersey City, will come to Chicago and take a position as salesman in the Chicago branch.

Mr. A. Hospe, Jr., has sold out his branch piano and organ store at Lincoln, Neb.

Mr. J. A. Frise, who has been in business for twelve years, has made arrangements to handle Kimball goods at Flint, Mich.

Rival dealers and manufacturers have pronounced the new Style G oak piano in the warerooms of the Sterling Company to be a marvel of beauty, and so it is*. Mr. J. R. Mason, of the company, has returned to the city from a successful business trip through a portion of the State, and will soon make a trip to St. Paul, and as far West as Omaha.

*See article in this number of THE MUSICAL COURIER.

—Mr. Lindenmuth and Mr. Housh, two of the salesmen in the piano business of the late J. Moxter & Co., of St. Louis, have been discharged by E. Ambuhl, who is in charge of the business at present.

ALFRED DOLGE'S REPLIES

TO

C. E. Rogers' Tariff Inquiries.

Boston, September 13, 1888.

Editors Musical Courier:

IN this morning's mail I received a document in the form of a reply to his critics by Mr. Alfred Dolge.

As the same is sent to me presumably as a letter of instruction, I feel that I have a right to give my opinion of the same.

In the first place he assumes that the Mills bill, if put in force, will drive him back to Germany, where, ensconced in some mountain fastness with his American machinery, he will "shoe" us how to do business and will place us where our "soles" can be "felt" as well as seen.

He admits that with the co-operation (goodwill and shrewdness he calls it) of the importers he is allowed barely to live and make a small—a very small—profit.

Now, there are many like myself who cannot understand several things connected with the tariff question. In the first place, a very large percentage of wool used in this country is imported. With our highly protective tariff on raw material why cannot we make it profitable to raise all our own wool? If we cannot raise over half we want then why do we need to pay a high duty on the raw wool to be manufactured here?

If he pays such an enormous duty on the raw wool why in heaven's name cannot he or anyone else engaged in working up the raw wool sell the manufactured product for much less with free wool and still make just as much profit? I, for one, cannot understand any such argument as this. The Mills bill, as I understand it, does not contemplate any reduction of consequence on any manufactured article, and on most articles maintaining the same rates, but does favor having the very cheapest raw material (and this means the very best) in order to give us a chance to compete for foreign trade. Can any sane man say that we do not need any foreign trade? Is our home consumption great enough to keep all our mills and factories running all the year round? Can we have any market for our goods abroad without extending to them the privilege of at least selling to us the very articles we need and must have in exchange? Can we furnish everything we need here at home? We know we cannot, and why pay double for the very articles we must have?

In Mr. Blaine's speech at Farmington, Me., September 4, he stated that the population of Franklin County was "less to-day than it was twenty-eight years ago," and this same speech tells them that the great blessings of protection have done it all; he says that there is more money in the banks of that county now than in 1860. But does not that show that the money is not in circulation and in the hands of the people, where it ought to be and where it can be earning something? If either of the proposed tariffs are right and would "save the country," and the other one wrong "and would ruin the country," then there must be a mighty large party of either fools or knaves on one side or the other.

If we are correct in our estimates and boasts in our great superiority in the way of production, both from natural advantages and machinery of the best kind and the most intelligent labor, then most assuredly with free raw material we need have no fear of being injured by any foreign competition. There is, however, one thing I am a high protectionist in, and that is in the importation of the lowest, cheapest and vilest of foreign labor. I cannot refrain from commenting on Mr. Blaine's speech at Farmington, Me., in which he stated that a high protective tariff cheapened American goods, and also stated that woollen clothing was cheaper to-day than it ever was before. I would like to ask how protection or a high tariff could do this, and also what part our improved machinery and facilities have had to do with this lower cost to the consumer? Are our so-called woollen goods first quality and long fibre wool such as they used to get in the good olden times, when nearly all our woollen goods were spun on the old spinning wheels, pressed into yarn and then knitted?

He also states that in a short time under the Mills bill the price of Australian wool would be forced up tremendously (after killing out our wool growers in a few years' time). Now, would not this of itself be a highly protective tariff? And would it not at once stimulate American wool growing?

I for one cannot understand it all, and wish that some Plumed Knight (who is not engaged in some monopoly) would explain it all, so that we thick headed ones can get at the truth without having to look for their motive in defending a highly protective tariff on raw material.

Respectfully yours, CHAS. E. ROGERS.

In order to secure an authoritative and competent review of Mr. Rogers' questions in the above letter we took the trouble to select the essential questions in his communication and place them before Mr. Alfred Dolge, using Mr. Rogers' own verbiage, in which form they are

now submitted, the question first and Mr. Dolge's reply to each, to our readers.

To simplify matters we have numbered every question:

I.

In the first place a very large percentage of wool used in this country is imported. With our highly protective tariff on raw wool why cannot we make it profitable to raise all our own wool?

(Reply by Mr. Dolge.) About one-fourth of the wool used in this country is imported since the reduction of the tariff in 1883. We haven't the cheap labor and cheap land of the Australian, African and South American wool grower, not to speak of the Russian serf labor which is largely utilized for wool culture in Southern Russia to raise the coarse carpet wools on which we only pay a duty of 2½ cents per pound, a figure that makes it a mere nominal duty. A fine grade of wool is raised in Texas, California, Ohio and West Virginia with very great success, so that in fact we produce more wool in the United States than is produced in any other country. In 1887 285,000,000 pounds of fine wool were raised here, and 114,000,000 pounds, of which 81,000,000 pounds were carpet wool, were imported into this country. These figures are taken from the New York "Journal of Commerce" of July 7, 1888, and Mr. Mills' report to Congress, No. 1,496, page 5.

II.

If we cannot raise over half we want, then why do we need to pay a high duty on the raw wool to be manufactured here?

(Reply by Mr. Dolge.) The fact is that we do raise seven-eighths of all the fine wool used in manufacturing in this country.

III.

If he (the manufacturer) pays such an enormous duty on the raw wool, in heaven's name why cannot he or anyone else engaged in working up the raw wool sell the manufactured product for much less with free wool and still make just as much profit?

(Reply by Mr. Dolge.) Of course he can sell just so much lower as the duty amounted to, but he cannot compete with the foreign goods, because the Mills bill reduces the duty on the foreign manufactured article in greater ratio than on the raw wool.

IV.

The Mills bill, as I understand it, does not contemplate a reduction of any consequence on any manufactured article, and on most articles maintaining the same rate, but does favor having the very cheapest raw material in order to give us a chance to compete with the foreign trade.

(Reply by Mr. Dolge.) It is very necessary for persons who intend to discuss the tariff question and the Mills bill to make more than a mere superficial study of both. An investigation will disclose that the Mills bill does contemplate a reduction of much consequence on the manufactured article. Please read Mr. Mills' introduction to his bill, Report 1,496, "Congressional Record," April 2, 1888, page 7, in which Mr. Mills states that the duty on manufactured woolen goods valued not over 80 cents per pound is reduced fully 48 per cent.; the actual reduction is not 5 to 7 per cent., but according to Mr. Mills' table, page 15 of his report, 38 per cent.; and for competition with foreign trades we have "free raw material," because the Government returns to the manufacturer the duty which he paid on such wool as he uses in manufacturing goods for export.

V.

Can any sane man say that we do not need any foreign trade?

(Reply by Mr. Dolge.) We do not need any foreign market if our Southern legislators in Congress will give us our home market, into which, in 1887, according to Mr. Mills' own statement, \$45,000,000 worth of manufactured wools were imported which could have been made here, and which should have been made here, and given employment to about thirty or forty thousand mechanics in this one industry alone; if the manufacture of piano felt would be protected two more factories as large as mine could be successfully run on that article.

VI.

Can we furnish everything we need here at home?

(Reply by Mr. Dolge.) Yes; we can furnish almost all the fine wools we need here. All that is necessary to import is the carpet wool, on which 2½ cents a pound is paid on wool which does not cost more than 12 cents per pound.

VII.

Mr. Blaine says that the population of Franklin County was "less today than it was twenty-eight years ago," and in his same speech states that the great blessings of protection have done it all.

(Reply by Mr. Dolge.) Of course Mr. Blaine never did nor could have made so foolish a statement.

Mr. Rogers should not quote isolated sentences from a speech. As a consequence of the reduction of the tariff in 1883 a large number of woolen and other factories were closed. The population of a good many counties and sections in Eastern manufacturing States become beautifully less and a similar condition of affairs, only much worse, is bound to ensue in manufacturing districts should the Mills bill become a law.

VIII.

(Mr. Rogers says that Mr. Blaine states) "There is more money in the banks of that county now than in 1860." (Mr. Rogers continues) But does not that show that the money is not in circulation and in the hands of the people where it ought to be?

(Reply by Mr. Dolge.) Money in banks is an evidence of national prosperity and wealth. The banks referred to by Mr. Blaine are savings banks and the money put in savings banks is to an enormous percentage circulated in the shape of loans for the improvement of real estate and the development of farming lands. It is really going into primitive economy to discuss such a question. Even the free trade papers are pointing as an argument to the savings and postal savings banks of Great Britain. Money in the savings banks is not money hoarded.

IX.

Mr. Blaine stated that a high protective tariff cheapened American goods for our people and stated that woolen clothing was cheaper to-day than ever before. I would like to ask how protection or a high tariff could do this and also what part our machinery and improved facilities have had to do with this low cost to the consumer?

(Reply by Mr. Dolge.) It is due to the high wages which the protective tariff enables us to pay to our workmen that they can live better, are housed better and can educate their children cheaper and better, and in consequence are naturally developed better and use their brains to better advantage than the workmen of any other land on the globe and consequently produce more. The manufacturer, because he is obliged to pay so much for labor, is willing and anxious to pay large amounts to inventors of labor saving machinery, by means of which the cost of production is reduced without reducing wages. Thus it is that home competition forces prices for manufactured goods continually down. As an illustration, besides piano felt, let us look at piano screws. Not many years ago every screw used in pianos was imported. Piano makers paid about three times as much for the poorly made French and German screw as they now pay for the American screw, which is acknowledged everywhere to be the best and cheapest screw made in the world. I can in the same manner justly quote many additional articles used in the piano.

X.

Mr. Rogers says that Mr. Dolge also states that in a short time under the Mills bill the price of Australian wool would be forced up tremendously (after killing off our wool growers in a few years' time). Now would not this of itself be a high protective tariff and would it not at once stimulate American wool growing?

(Reply by Mr. Dolge.) I did not say anything of the kind. Just as much as the price of piano felt is reduced by American competition, so is the price of wool at the London auctions kept down by the competition of the

wool growers of America, for if a large wool clip is known to be made in America the London wool merchant cannot expect American buyers and he naturally depends entirely on the European buyer. Wipe out the American wool growing industry and 285,000,000 pounds of wool will be out of the market and must necessarily be bought in Europe. This increased demand will force the price of wool up at the London auction, and the American manufacturer will have to pay perhaps nearly as much for his wool in Europe as he pays at present to the American wool grower, but the European manufacturer can send his goods to America for 48 per cent. less duty than now.

Wool growing once destroyed cannot be brought to its old state by legislation, as it takes from five to ten years to get flocks productive.

Finally, I would ask Mr. Rogers to read my letter to Mr. Manning, Secretary of the Treasury, dated January, 1885, containing a statement of the manufacture of piano felt in America and Germany, which statement has not been contradicted, and Secretary Manning embodied same in his report to Congress.

Upon careful perusal of the facts and figures of that statement I have no doubt that Mr. Rogers will be convinced that "free wool" and a reduction of 38 per cent. to 48 per cent. on manufactured woolen goods will completely ruin the American manufacturer, unless he can reduce wages to the European level—say 5 cents an hour for a skilled mechanic.

It does not necessarily follow that the believers of either free trade or protection must be either fools or knaves. The tariff question is a question of the pocket. For the present Southern rice and sugar planter, and for him only, free trade will be of temporary advantage—that is, so long as he will have his sugar and rice protected by a prohibitive tariff.

For the manufacturing States of the North, East and West "free trade" means ruin, and the Mills bill is a great step toward complete free trade, as the reduction of 1883 has shown us already.

Twenty-five years more of positive protection will enable us, however, to make such progress in manufacturing that we surely can compete with the world in all manufactured articles, as we have in twenty-seven years of protection grown to be the greatest manufacturing nation on earth.

For the purpose of simplifying matters we print below the comparative tables furnished by Mr. Dolge to Secretary Manning and embodied in the now celebrated letter of Mr. Dolge to Mr. Manning:

DOLGE'S COMPARATIVE TABLES.

Cost of 100 Pounds Piano Felt Manufactured in GERMANY.

A—WOOL:	
100 pounds of scoured Cape cost in London.....	\$48.00
Freight and shipping expenses to Germany.....	.50
100 pounds of scoured Cape cost at factory.....	\$48.50
100 pounds of wool make 65 pounds of felt; consequently the wool for 100 pounds of felt costs.....	\$74.62
B—LABOR:	
Men, 72 hours per week at \$3.60—per hour, 5 cents.....	
Women, 72 hours per week at \$1.44—per hour, 2 cents.....	
It takes 350 hours of work to make 100 pounds of felt, of which in Germany—200 hours are men's work at 5 cents per hour.....	10.00
150 hours are women's work at 2 cents per hour.....	3.00
100 pounds of felt cost for labor, total.....	13.00
C—EXPENSES:	
<i>Capital required for plant in Germany.</i>	
Buildings cost.....	\$50,000
Machinery costs.....	40,000
Stock necessary to be carried to make 50,000 pounds of felt per year, wool and felt in process, total.....	20,000
	\$110,000
Interest on \$110,000, at 4 per cent per annum.....	\$4,400
Wear and tear of machinery, 5 per cent. per annum on \$40,000.....	2,000
Coal, 4 tons per day at \$4 per ton—300 days.....	4,800
Fire insurance, 2 per cent. on \$110,000.....	2,200
Office expense, clerk hire, &c.....	1,500
Taxes on real estate, &c., valuation \$50,000 at 2 per cent.....	1,000
50,000 pounds of felt can be made at an expense of.....	\$15,900
100 pounds of felt—\$31.80.....	\$31.80
	\$119.42
Duty, 40 per cent. on \$120.....	\$48.00
35 cents per pound.....	35.00
	83.00
	\$202.42
100 pounds German felt cost in New York, including duty.....	\$202.42

Difference in favor of foreign goods.....\$51.61

January, 1885.

Yours respectfully,

ALFRED DOLGE.

To the Honorable Secretary of the Treasury, Washington, D. C.

Cost of 100 Pounds Piano Felt Manufactured in AMERICA.

A—WOOL:	
100 pounds of scoured Cape cost in London.....	\$48.00
Freight, shipping and custom house expenses.....	4.50
Duty, 30 cents per pound.....	30.00
100 pounds of scoured Cape cost at factory.....	\$82.50
100 pounds of wool make 65 pounds of felt; consequently the wool for 100 pounds of felt costs.....	\$121.63
B—LABOR:	
Men work 60 hours per week at \$12.00—per hour, 20 cents. Women work 60 hours per week at \$4.80—per hour, 8 cents. It takes 350 hours of work to make 100 pounds of felt, of which in America 300 hours are men's work at 20 cents per hour.....	60.00
50 hours are women's work at 8 cents per hour.....	4.00
100 pounds of felt cost for labor, total.....	64.00
C—EXPENSES:	
<i>Capital required for plant in America.</i>	
Buildings cost.....	\$150,000
Machinery costs.....	80,000
Stock necessary to be carried to make 50,000 pounds of felt per year, wool nearly double value, delivered at factory, on account duty.....	50,000
	\$280,000
Interest on \$280,000, at 6 per cent. per annum.....	16,800
Wear and tear of machinery, 5 per cent. per annum on \$80,000.....	4,000
Coal, 4 tons per day, at \$3.50 per ton—300 days.....	4,200
Fire insurance, 2 per cent. on \$280,000.....	5,600
Taxes on real estate, &c., valuation \$100,000, at 2 per cent.....	2,000
Office expenses, clerk hire, &c.....	6,200
50,000 pounds of felt can be made at an expense of.....	\$39,020
100 pounds of felt—\$78.40.....	78.40
	\$254.03
100 pounds felt made in America, all conditions equal, cost.....	\$254.03

Stray Notes on the Piano.

If any man is in need of a warm, intimate and obliging friend, let him casually mention among a knot of his acquaintances that his wife wants a piano and he is thinking seriously of buying it. Ten chances to one he will be surprised at the fervor with which some one of them will sympathize with him in his thoughtfulness for his wife's pleasure, and will offer and even insist on first speaking to a man he knows in the piano trade, a right good fellow, who out of friendship for him will let you have a piano at rock-bottom prices, first cost in fact, away down below what it will cost you if you go uninitiated among the piano dealers and display your ignorance of what a good piano really is worth. You may have known Jack for years without discovering his obliging nature, but now you regret you did not get better acquainted with him before, and you think less, perhaps, of your former chum, who says "you would be a first-class chump to put a lot of good money into a jangling piano, to destroy your own peace and that of your neighbors." You go home and tell your wife what a knowing fellow Jack is, and how by his aid you can get her the piano much sooner than you expected. She suggests that she go along, too, to examine it before buying. This seems reasonable and the thing is settled.

The next day Jack meets you, says he's fixed the matter with his intimate friend the piano dealer, who, on account of obligations he is under to Jack, will let you have a \$500 piano for \$400. You must come over right now and see him while he's in the humor. You suggest that your wife wants to examine it first. Jack's bright face clouds at once. "No! no women!" he answers. "They always spoil things. Offend the man at once by looking what is as good as a gift horse in the mouth? Never know when one is doing him a downright favor. If you want your wife along, you must go it alone and pay full price. It's now or never, before the dealer has time to repent of his generous folly." So you go to show your appreciation of Jack's kindness, and before you get away have bought an instrument you know nothing in the world about, but are assured is a tremendous bargain. A few days after it is in your house your high opinion of Jack changes. But he is enjoying the fat commission the piano dealer paid him for selling a cheap piano at a good figure.

The only way for you to get even is by going and doing likewise, if you are mean enough. Piano dealers will give you a big commission on sales, for competition among them is close. So close in fact is it that the renting of pianos by the month forms a large part of the trade of many dealers. This plan of renting is also a powerful factor in the sale of the instrument, for many a father of a family who could not be coaxed into laying out a big lump of money for one will allow himself to be persuaded into renting one for his daughter, at, say, \$2 a month. After it has been in the house 18 months, he begins to think it is costing too much and talks about returning it. Now is the time for the young people to set upon him. They have just grown fond of it; their education surely ought to count for something and must not be neglected, and above all what would the neighbors say if they saw it being taken away; they would be sure to spread the news that it had been seized for debt. This last argument generally staggers the head of the house, and that moment is taken to impress on his mind the advantageous terms that the piano agent offers—a liberal reduction on the first price, all the rent paid so far to be considered as the first payment and the rest to be paid in easy installments, without interest.

The inevitable result is that he comes to think it would be money saved to buy the instrument, his daughters vote him a

"dear, good thing," and the piano agent goes on his way rejoicing to get the thin edge of his wedge into some other family with the news that "Neighbor Jones has bought a piano for his girls and you can't afford to let them outshine yours." Dealers are, of course, sometimes defrauded by unscrupulous customers who rent pianos or buy them on long installments, but it is difficult to hide so large an article and it can generally be traced. Sometimes attempts are made to hide them in storage warehouses, the proprietors of which will seldom tell whose goods they have in store. In such case a writ of replevin solves the doubt, but at some expense and trouble. It speaks well for the prosperity of New York workmen, or ill for their economy, to see the large numbers of pianos and organs in the flats of mechanics and even laboring men, most of which are owned by them, having been bought on the installment plan with the little savings they have been able to make, in spite of their much abused capitalistic employers, who are popularly credited with being employed most of the time in concocting schemes to "suck the life blood" of the aforesaid musically inclined wage earner.

One of the remarkable things about a piano is the amount of the reduction which a stubborn customer can secure on the first price asked; and another remarkable thing is the number of salesmen, saleswomen, shops and factories that are maintained by the sale of an article which costs so much money, lasts so long, has been so long before the public that there is no novelty about it, and which, it would seem on first thoughts, almost everybody must be supplied with who intends buying one. But perhaps the lack of knowing customers, the tendency of most people to pay about what they are asked, and the overpowering manner of the urbane salesman, who jingles the keys with the air of a Joseffy, accounts for the whole thing. For commissions must be paid, and if a dealer can get \$1,000 for a \$700 piano it is good for trade. Moreover, most purchasers like to boast of how much their furniture costs, and why should they be denied that little luxury?

It is claimed that the best pianos in the world are now made in New York, and more than 50,000 of them were turned out last year. Undoubtedly some of the worst pianos in the world are made here, too. These trash are not, as a rule, marked with the maker's real name, but receive a name which will appeal to local pride or prejudice in the district where they are to be sold—such as "The Arkansaw Traveler Company," "The Lone Star Company," &c., which so materially aids in their sale that a piano worth about \$150 under any other name will bring several hundreds, if a glib salesman can properly present the duty of supporting home industries. Everything that goes to make up the piano is now manufactured in America, and the number of people who live by making, selling and teaching the use of it is legion. It is estimated that there are close to 2,000 music teachers alone in New York and its suburbs.

Upright pianos are all the fashion now, square and grand proving too cumbersome for most houses, and as a result a grand piano may be purchased at remarkably low figures after a short and generally harmless service for concert use. Prices, of course, range widely, according to make and finish, but when \$150 on long time will buy a fairly serviceable instrument (20 years is about the average life of a piano), it would seem as if almost anyone might have it. Even a dry goods saleswoman does not find the possession of one so far beyond her reach as some of her neighbors might wish along toward midnight. And then again there is scarcely any limit to the money that may be spent upon decorating the outside. A few wealthy people in this city own pianos for which they paid from \$2,000 to \$4,000, but the best piano that is made may be bought in a plain case for \$700.—New York "Tribune."

Trade Notes.

—George W. Lyon, of Chicago, was expected to arrive here yesterday.

—Mr. Joseph Flanner, of Louis Grunewald & Co., New Orleans, is in town.

—Mr. L. E. Davis, of Davis Brothers, Savannah, Ga., left for home on Thursday on the Savannah steamer.

—About 7,000 Burdett organs have been sold in the city of Philadelphia, and the man who sold them is Mr. James Bellak.

—Mr. Otto Sutro, of Baltimore, was in London last week, and is expected home shortly. His family will remain in Berlin several years.

—Bollman Brothers, of St. Louis, are making a magnificent display of Knabe, Fischer and Lindeman pianos at the St. Louis Exposition.

—Mr. Edward S. Pavson, of the Emerson Piano Company, Boston, called at this office on Monday. He left on Monday night for cities in this State.

—Mr. Praetorius, who for eight years has been a salesman with Estey & Camp's St. Louis house, intends leaving the piano business, and will probably go into the iron business in Buffalo.

—Mr. M. Steinert, wife and daughter were expected from Europe on the Fulda yesterday. Henry Steinert, of the Cincinnati house, and Albert Steinert, of the New Haven house, are here to receive their parents.

—We acknowledge the receipt of a new illustrated and illuminated catalogue of Vose & Sons, the well-known Boston piano manufacturers. The catalogue is novel and expensive and will aid the Vose agents in selling the Vose piano.

—Messrs. Wm. Knabe & Co., of Baltimore, have, with the assistance of their Milwaukee agents, Messrs. Wm. Rohlfing & Co., secured a contract to furnish the high schools of that city with pianos during the next five years. Twenty instruments have already been ordered by the authorities.

—We had the pleasure of a visit at this office of Mr. L. E. N. Pratte, of Montreal. Mr. Pratte represents the Hazelton, Fischer and Newby & Evans pianos, and reports a satisfactory condition of trade in his section of the Dominion. He left on the same day for Boston and Montreal.

—Mr. Oliver Ditson was brought to his home, No. 8 East Brookline-st., from Swampscott yesterday. He had a very comfortable ride in an easy landau. "He is what may be termed a comfortable sick man," said Mrs. Ditson to a "Post" reporter. He does not seem to be conscious of the fact that he is at home, and frequently asks when he will start home. He is not able to sit up at all, but his friends entertain confident hope of his early recovery.—Boston "Post," September 15.

—This is what the Toledo (Ohio) "Sunday Journal" says of Vose & Sons:

The piano manufacturers who seem to have come to the front most rapidly of late are unquestionably Vose & Sons. These manufacturers were established in 1851—37 years ago—but for many years did a quiet, conservative business. Of late, however, a most decided change has taken place in the management of the business. The fact was realized that this piano had been before the public for over 30 years, and that in that period it had sustained an excellent reputation. The firm decided to push the goods, and now they are turning out a complete finished piano every hour of the day, or 60 per week, and orders months behind at that.

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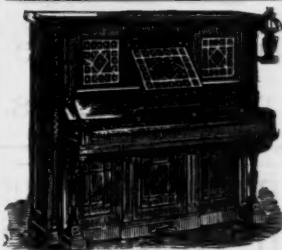
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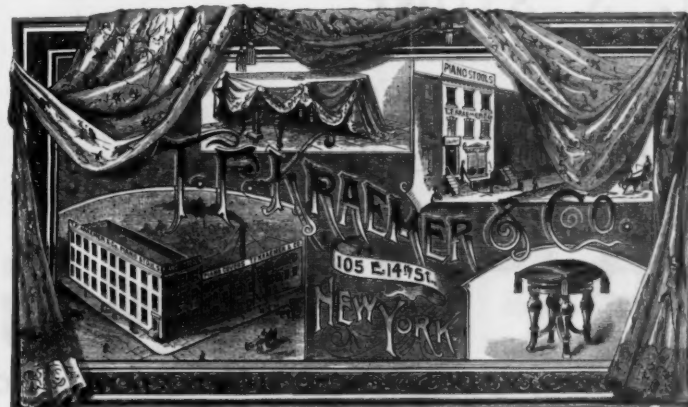
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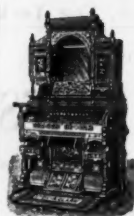
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